

ARTS

The best of NCA

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The sight of otherwise entertainment-starved people, thronging Xinhua's 'The Gallery', to view the paintings produced by students of the National College of Arts (NCA), fuelled the fastily-dying conviction

that the Lahorties' love for paintings still exists.

Accolades were generously showered on the NCA student-artists — Adeel, Asif, Sumair, Raashid, Zona Khan, Munazza, Jamil, Urooj, Ahmad Ali, Rehana and Tabinda — who did 35 pieces, all done in watercolour. Objectively speaking, the colour combination and the sub-

jects, brought into focus in these paintings, were definitely appreciable but what was even more praiseworthy was the expertise displayed by the young artists in making these works of art. This is so because undeniably watercolour is one of the most difficult medium wherein, the fact remains, every stroke of the paint-drenched brush has to be final

which requires the artist to be extremely careful. A slight mistake committed by the artist would make him or her try it again. Absolutely no scope for the second stroke, implying that the artist has to be very clear in approach as to what exactly is the idea he intends to depict.

And accolades to the NCA's young grooming artists whose pro-

of the pieces. The one depicting a leafless autumn tree with sapless branches, grown on a small piece of green patch with water flowing near by, was definitely more than the mere entertainment. It could probably take the viewers to the romantic era where the love of Mother Nature was held supreme and when the dejected souls could draw consolation by being close to nature.

In the present-day world, which has drifted far away from Nature, drawing solace from such a source would be an absurd idea, which in itself is a wrong notion. Factually speaking, even today, Mother Nature proffers much more than one can even begin to comprehend. And those who really feel so and somehow get closer to nature surely taste the sweetness of it. Perhaps this was the message of the painting.

One thing that makes the painting eye-catching and enhances its beauty is the sombre blue background. The colour combination, although all natural, still speaks of the artist's ability to bring forth suitable colour coalition.

Another piece, which shows a pitcher and a lantern placed over a four-legged stool is also a good piece of art. It seems, quite rightly, that the artist must have gone a long way in bracing to produce the picture. The idea is good, the strokes produced something attractive but perhaps the artist could have opted for a more appealing colour combination.

Yes, a few onions shown together in another work had a more intelligent colour combination. Very natural onion colours, light purple mixed with white, made the painting a striking piece.

Buildings' ruins are usually difficult to delineate. But an artist attempted to do so and succeeded to a great extent. Nice piece depicting ruins, surrounded by wild shrubs and bushes, speaks of the grandeur of the past.

Yet another piece showing a guitar, with a pair of long cow-boy shoes placed close to it, is also a good attempt, primarily because of the colourful and good-designed background. Quite evidently, the artist has gone into the minutest details. This was the essence of the piece.

Other paintings too offered detailed accounts of the young artists' diligence, making viewers hope that the artists' workmanship would increase as time passes by.

The exhibition is currently being held at Xinhua till the 20th of January.



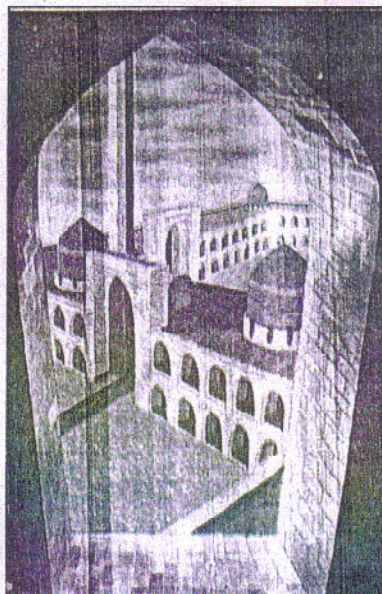
Mother Nature autumn-braced



Medieval and modern juxtaposed



Vegetarian approach — the best one



A prologue to the refined hand



Heritage has no substitute

ductions, on the whole, were discernible. The workmanship displayed by them was though not unprecedented, clearly manifested in paintings was the fact that they must have put in a lot of effort in learning the art and even higher level of hardwork they must have taken care of while producing the pieces.

Though it is pretty difficult to discuss all of them in one go, however, an opinion could safely be expressed about few of them. But discussing some would, in no way, mean that others did not deserve mention. An unbiased approach would conveniently place them, all of them, together.

The artists discussed varied themes and subjects — from ruins of old, historical buildings to scenic beauty to musical instruments to vegetables, to common factualities like shoes and onions.

Viewing the paintings gives the impression that each contains the characteristics which places one piece above others. Literally each piece, and accordingly, discussing any one first presumably does not mean that the others did not deserve the first mention.

Let's discuss individual features